them to shut their eyes to the evidence against this which the ancient churches still supply. We all know what confused notions prevailed respecting Grecian architecture, so long as the public were content to derive their ideas of it from written descriptions, instead of from the buildings themselves: when they were examined, measured, and published, what a host of prejudices disappeared! Now, as we have got plenty of remains of ancient churches, surely their speaking living evidence is to be preferred to all that has been written about them: let any architect, with his eyes open, go into one of them, and he will see at once that the Roman Catholics now owning them do not use them as those did who built them: in the first place there is that unlucky chair, or "throne," as the Cardinal will have it, carefully shut out from all use by the "altar," with its trumpery modern scene work around it, in front, but not even to this day within the ancient chancel; and then the old walls on each side have been cruelly cut through to admit of side chapels to saints, so that if an ancient president were revivified, he would be perfectly bewildered to know where he was to sit, or why, if he occupied his ancient place, he was so carefully shut out from sight of his brethren.

Your correspondent quotes Siegel, who says that in the latter half of the fourth century, the Council of Laodicea (A.D. 361) refused the laity admission to the "altar," and that it was early the custom to separate the *choir, the place where the altar stood*, from the nave of the church with screens. Your correspondent is truly unlucky, in having fallen in with this passage, because it establishes my position beyond further doubt. Before the council in question passed this decree, it is clear that, at all events, the laity were admitted to the "altar;" and if that had been placed on the chancel or platform, the laity must evidently have been admitted there too, which, so long as this platform was confined to its legitimate original use, that of a raised seat for the president, would have been a violation of order and propriety, even had there been room for them. If Siegel had said *cancelli*, which were not "*screens*," but *low railings*, he would have been nearer the mark: the passage, however, proves, that the table was not even then on the minister's platform or chancel, as the choir was the place of the singers, who were not of the clerical order.

Your correspondent's ingenious manner of reconciling those two opposites, a Gothic cathedral and a primitive church, reminds me of a case which occurred a few years since in the Palais de Justice; wherein Louis Philippe was plaintiff, and a French artist, who had caricatured his Majesty, by publishing a comical resemblance to him, in the shape of a pear, was defendant. The artist defended himself; and, with pencil and paper, produced a series of sketches, which he successively handed up to the jury. "Gentlemen," said he, "is not the first one like a pear?—You admit it. Well, is not this second like the first?—That cannot be denied. Now, see if this family likeness does not run through the whole of them, and then tell me if this last one be not the very image of his most sacred Majesty? Ah, gentlemen, you laugh, but you cannot deny it. Well, then, if this second be like the first, and the third like the second, and so through the series till we come to the last, and that a facsimile of his Majesty, it is self-evident that Louis Philippe must be like a pear;—and why, then, should he object to my so representing him?"

It may be all very well as a *joke*, to say that Canterbury Cathedral was like this church, and that church like the other one; and so ring the changes till we get up to a really ancient church, and then say the last was like its predecessor, and that similar to others, which had some features in common with other others, and that therefore there was no real change after all between the arrangements of a Gothic cathedral and an ancient Basilica: that, I say, may be all very well as a joke, but for any one, with the two structures actually before his very eyes, seriously to assert that there was any similarity between them, either in arrangement or use, really surpasses the bounds of fair discussion. If the one be "sacramental," the other must be diabolical; for good and evil are scarcely more opposed to each other than are those opposite ideas of religious worship which are embodied in a Gothic cathedral and a Christian Basilica.

Your correspondent is again most peculiarly unfortunate in attributing the gradual lengthening of chancels, which I maintain to be *solely* owing to the progressive advancement of the doctrine of transubstantiation, to "the increase in the number of the clergy;" it so happening that the parochial division had taken place before this chancel increase, and that this increase is the most remarkable in parish churches, where only one, or at the most three, ministers were located.

John Elliott.

FOREIGN ART INTELLIGENCE.

Cairo and its Buildings; by a German Architect.—The gigantic king's halls of Thebes have now been mute for many a day, and the place once occupied by Memphis changed into a forest of palms. Alexandria, that creation of the Macedonian, was also nigh vanishing away, when the increased communication between east and west called her into new existence. The real centre, however, of Young Egypt, its splendour and glow of colours reflect from that city which the Oriental calls, in conjunction with the whole land, *Masr*—we Europeans, *Cairo*. It was founded by the rebel Fatimites, in 970, A.C., and its citadel, far-sighted, possesses in its gigantic wall, hewn 600 feet down to the level of the Nile in the solid rock—a work not quite unworthy of ancient Pharaohism. Whoever wishes to understand how Egypt speaks to the mind of the artist, may ascend the *castle*, and place himself on the large terrace of Saladin. The colossal pyramids lay in sepulchral quiet on the brim of the desert, and three to four hundred Moschee steeples, many of gilded lead, glitter in the radiant sun, and proclaim the splendour of the African capital. The rubbish heaps of Memphis and Heliopolis define the picture on both sides. Cairo is now one of the world's cities, as its area, including that of the old town and Boolak, equals that of Paris. The symmetry of European cities, however, is here sought for in vain: it is an inextricable chaos of short *culs de sac* (no-thoroughfares), districts closed up by gates, streets running and diverging without order or system, and exhibiting a real zigzag, without any inscriptions or numbering. A broad canal of considerable depth conducts the water from the Nile-island, Rudha, right through the city. The only pharos for guiding the stranger towards some orientation, are the large squares, of which that of Esbekieh, covered with shadowing trees, is double the size of the Luxor-place, in Paris. The houses, rising to two or three lofty stories, according to Oriental fashion, are mostly made of bricks, moulded of Nile loam, and dried in the sun, without burning, and only those of the rich have the lower story constructed of hewn stones, and above a glare of most varied colours. One of the minarets, called Sultan Hasan, has a vast and towering dome and two minarets, which proudly rise even above the height of the citadel. This building may justly be called the finest in Cairo, from the wasteful display of arabesques, made of marble, bronze, and fine stone, and the gigantic passages of the Koran, written in gold and every hue of colour. As Constantinople was built in emulation of Rome, so at old Cairo the Fatimite Sultan wanted to surpass the seat of the Caliphs at Bagdad. There are plenty of gardens here, like in most cities of the Orient; none of our French trellice-work, but tufts of shadowy foliage, citrons and oranges, the vine, yellow-blooming acacias, sycamores and date-palms, mulberries, myrtles, and pomegranates. We thus better understand the meaning of the *chiosks* (*garden pavilions*) which surround these spaces: their most gaudy colours are but the reflex of that nature amongst the scenery of which they have been erected.

Berlin: Art for the People.—One of the great effects resulting from the world's exhibition at London, has already made its appearance in Germany—and its author is no less a man than Peter Cornelius. It is the plan to produce, at the Royal Porcelain Manufactory of Berlin, a sort of majolica, which albeit of little cost, should still exhibit the highest perfection of form, colouring, and painting. In the fourteenth and fifteenth centuries, those periods where popular culture was, in some parts of Europe, at its highest *acme*, the fabrication of majolica in Italy had been carried to the highest perfection. There exists a tradition that Raffaelle had a set of plate made for one of his mistresses, who kept a tavern, and that he himself furnished the drawings of the forms and ornamentation. That his pupils have not neglected to follow such example, may be gathered from the fact, that the making of majolica reached a high degree of perfection at Urbino from 1530 to 1590.

Augsburg: Art and Improvements.—The present exhibition of the Art-Union of this city has been a very good one, as the committee have purchased about twenty pictures from the Munich union, amongst which were paintings by Stangi, Morgenstern, Valtz, &c. King Ludwig wished, of late, that the memory of Holbein should be still further honoured in this city, and a fine marble bust of this master had been executed by M. Lesson, in Munich: this also graced the exhibition. As some years ago two hitherto unknown pictures of Holbein had been discovered in the lofts of the convent of Sta. Anna, they had been restored and placed with the bust of the old master. They represent an Augsburg patrician and his young wife. The bust will be ultimately placed in the Holbein Hall of the Gallery. As the wish becomes prevalent at Augsburg that more travellers should avail themselves of the facility of its present access by railway, it is proposed to erect covered arcades, once usual in Italian and German cities, and to have them ornamented by frescoes, representing scenes from the history of this old commercial emporium. Besides the paintings of Holbein, the Augsburg Gallery is very rich in works of the old school of Upper Germany (*Oberdeutsche Schule*): the locality of the Art-Union, moreover, is decorated with Italian frescoes from the times of the Fuggers, fifteenth century. At the same time, the inconvenience of having placed the railway terminus outside the town, becomes severely felt, and a plan has been started to transfer it to some more central locality; which, however, would imply an outlay of two millions of florins.

The World's Art-Exhibition at Brussels.—The following royal decree has appeared in the *Moniteur Belge*, dated 16th March: "Reviewing our decrees relating to a National Exhibition of works of art which has taken place every three years at Brussels; and taking into consideration that the Exhibition of 1851, which would commence on the 15th of August, and close on the first Monday in October, coincides with the Universal Exhibition of Industry which will open at London in the course of the present year; considering also, that on this occasion, it is requisite to impart to the Belgian Artistic Exhibition a more general character, by inviting thereto competitors of all nations; pursuant to the report of our Minister of the Interior, We have decreed and do decree:—Art 1. A general exhibition of works of living artists will take place at Brussels, on the 15th August next. Art. 2. The organisation and direction of the Fine Art Exhibition of 1851, are entrusted to a commission, the members of which will be appointed by our Minister of the Interior.—Leopold, Regius."

Members of the above Commission.—Messrs. Alvin, keepers of the royal library; Count de Beaufort, inspector-general of fine arts; Deman, architect; Geefs, statuary; Madou, artist.

A New Daguerreotype Gallery.—A new Daguerreotype Gallery is to be built at 107, Regent-street, for Mr. Claudet; Mr. Eppy, architect. The following is a list of the tenders:—Saunders and Woolcott, 496*l.*; Yardley, 490*l.*; Taylor (Regent's-park), accepted, 426*l.*

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